Art – Applying Arcs and Other Variations

By Shomit Sirohi with Cornel West

I. In fact a political and artistic regime which is strictly subjective and political about art but art is meta-politics as well – so what then is in fact an artistic regime – in one random free movement – like what is called Sculpture then means that in fact a line and curve joined in fixed movement – that in fact there is sculpture in modern art – the political front of it is mass line towards sculpture but in fact its cinema depicts a free woman who is over-weight which is a problem among women, which becomes a jazz cut to a man who is simply observing television on women and their attitude of wanting art – which all becomes the artistic history of cinema, and sculpture – the Greeks with the postmoderns then is a difficult topic – it says the Greek aspect of modern cinema then is the denunciation of weight, over-weight or even perfect looks which in a Greek eidos is called ‘lethaniste’ the Leviathan process of liberation as language, body is language and so is man, his language then is Greek, but also Spanish, perhaps Hebrew or Arabic – such a person reveals, that women have to be taught the correct linguistic discipline and men a philosophy of language which is discipline – together whatever singularity is then the cusp of the event, something like a watershed, where in fact Achillean dance and meeting is met.

II. Cornel West – the process of developing a process out of the whole jazz movement of bepoping through radio in the surrealist works gets worse – it articulates to lived experience – the cinema-sculpture then as it is called, is then filled with jokes – it is just then a direction, or line-of-flight that in fact develops lines of flight people have in cultural mathematics – the profoundest word in history of sexuality is either ‘tu’ or ‘tu que’.